



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



CANADIAN WALL PAPERS.

MESSRS. WATSON, FOSTER & Co.'s NEW SEASON'S GOODS.



SO much attention is given by decorators and the public in general to wall-paper productions, either of the United States or European manufacture, that we are apt to overlook the artistic claims of papers manufactured by our Canadian friends, and it is with a view of throwing some light upon the beauty of the productions manufactured by Messrs. Watson, Foster & Co., of Montreal, that the present article has been written.

This enterprising firm of wall-paper manufacturers, whose advertisement appears in our present issue, is an old-established house which has a reputation for the production of the most advanced requirements of the trade, and its success in this direction easily places it in the front rank of wall-paper firms. While they manufacture an extensive line of goods, they of course find the demands of their own market sufficiently absorbs their output of the cheaper grades, and this fact, taken in conjunction with the tariff of twenty per cent. levied on imported wall-papers, prevents them from offering anything in the United States that is not of a high-class character.

Mr. John M. Kelly, their travelling representative for the United States, recently exhibited a line of the finer goods manufactured by the concern, at the Gilsey House, New York. This line will greatly add to the reputation of the firm for artistic and novel productions, the designs, as a whole, being very artistic in conception, and at the same time practical and calculated to be good sellers.

A beautiful poppy conception for parlors that is being shown, in a range of delicate colorings, the design of which is neither too diffuse nor too crowded, the rendering being one that will stamp it as a popular favor. Like all the productions of the firm, it is accompanied by a frieze and ceiling combination that completes a very restful scheme of decoration.

Another motive is a bold Romanesque treatment of scrolls, with frieze and ceiling to match, the salient points of the design being embellished with gold. There is shown a magnificent Henri Deux design, the motive being decorative treatment of the cornucopia, in a set figure which in its various treatments between form a beautiful composition for halls, libraries and dining-rooms. Many of the designs possess a quaint recondite decorative feeling. There is a simplicity of line and elegance of treatment, making their contrast most favorable with similar productions of United States manufacture.

There must be something soft and pleasing in the Canadian environment that happily asserts itself in these favorable productions—for example: A motive for halls takes the form of a reproduction of parts of a coat of mail, the helmet with open visor being largely in evidence, which is printed in either plain or striped grounds, the effect being delicately romantic without being offensively so, and the frieze and ceiling harmonize with the wall hanging. What will prove still another prime favorite with the trade and people who claim to possess anything like refinement of taste, is the Louis XV. design, number 247.

When one considers the tremendous amount of designs that are represented as Louis XV., Louis XVI. and Empire effects, many of which are simply floral garlands that have no relation to any known style of art, it is refreshing to come upon so beautiful a composition as this, in which the salient

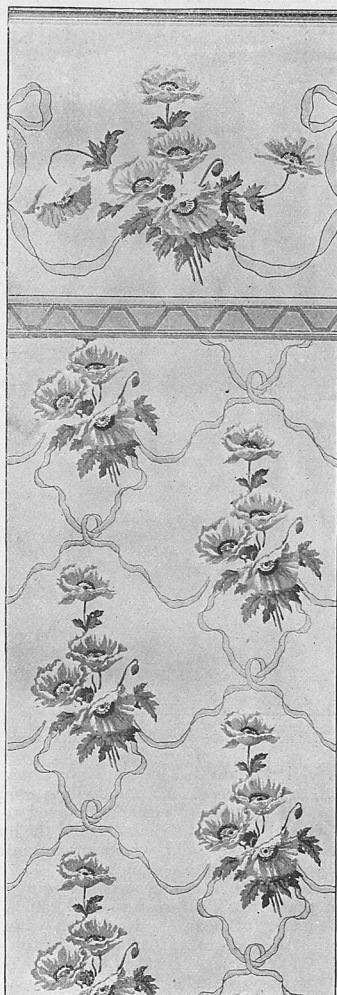


FIG. 1. POPPY DESIGN. BY WATSON, FOSTER & Co.

phases of the Rococo are boldly and beautifully encountered. The frieze is a charming enlargement of the wall-paper, and the entire composition is an extremely handsome one. Our

readers may take our word for it that, if they want a pleasing and extremely correct Louis XV. decoration upon the walls of their parlor, let them write to Messrs. Watson, Foster & Co., of Montreal, for samples of their design No. 241 E. W., which is a beautiful rendering in yellow of this exquisite pattern. We might here mention that all the designs referred



FIG. 2. LOUIS XVI. DESIGN. BY WATSON, FOSTER & CO.

to by us, as well as many others shown by their enterprising salesman, are produced in a range of special effects—that is to say, the papers are either embossed to represent silks, canvas, burlap and leather effects, and the line includes many special leatherette papers, whose soft, intense colorings will prove a joy to many householders.

There is another beautiful Rococo hanging still more delicate than that already referred to, and which will prove an admirable paper for bedroom decoration, which contains a very beautiful Rococo repeat which perfectly simulates a beautiful girandole with a Rococo border. The central space, which in the girandole is occupied by a mirror, is here delicately decorated with a beautiful floral spray, and the various repeats are hung together with minute garlands of flowers. The frieze is an enlargement of the same motives but constitutes a different design, making a running border of great beauty. The pansy treatment is a drop pattern out-

lined with garlands of pansies, interwoven with golden scrolls. There is a beautiful frieze of the same character and ceiling to match. A conventional flower is made the motive of another very beautiful combination, and these floral effects are interspersed with Empire treatments in which there are novel renderings of this stately style that will be highly appreciated by the trade at large. We reproduce a few of the firm's more popular designs, notably The Poppy design already mentioned, which is shown in Fig. 1. Fig. 2 is a graceful rendering of the Louis XVI. style, in which floral garlands are freely used. Fig. 3 is an Empire treatment, and Fig. 4 (on page 221) is another Louis XVI. effect similar to that already referred to.

The quality of the productions of Messrs. Watson, Foster & Co. may be judged from the fact that this firm received the gold medal for its class of goods from the Columbian Exposition at Chicago for the superior excellence in the manufacture of wall-papers. Their travelling representa-



FIG. 3. EMPIRE TREATMENT. BY WATSON, FOSTER & CO.

tive will, during the season, submit the line for the inspection of the better class of trade in the principal cities throughout the country. He is certain to receive a warm reception, and his goods will increase the reputation of the art possibilities of Canada.

DECORATIVE NOTES.

AMERICAN Nottingham curtains have almost completely driven the medium and lower grades of English goods out of the market. Singularly enough, one of the smallest of the domestic mills is equipped for the production of the highest class of goods, working up to twenty points. It is now engaged in making imitations of costly Brussels fabrics, reproducing a curtain which would retail at \$60 for about \$7.50. So perfect is the imitation that when seen across an ordinary street no one but an expert could detect the difference. This is how machinery enriches life.

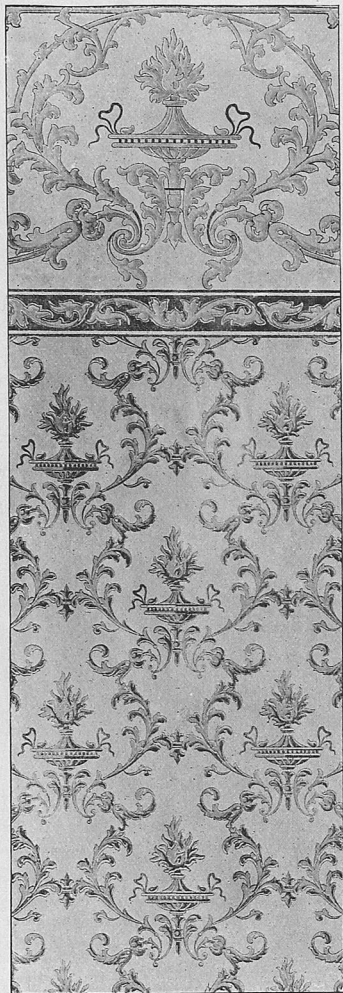
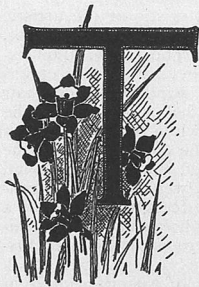


FIG. 4. A LOUIS XVI. DESIGN. BY WATSON, FOSTER & CO.

There is a sort of intermediary grade in cut glass which satisfies many who are deluded into believing they have purchased a bargain. The fact is it is much cheaper than genuine cut glass. But then it is a poor substitute for the real article—too poor in quality and cheap in price for good ware, and too expensive for common goods. It really has no commercial value, and those who buy it for a good quality are deceived and display their ignorance. A truly handsome piece of cut glass always has a value of its own, that increases as years roll by.

THE YORK CARD AND PAPER COMPANY'S NEW WALL PAPERS.



THE receipt of a brilliantly embellished catalogue, published by The York Card and Paper Company, of York, Pa., containing numerous examples of colors and modern interiors decorated with the wall paper productions of the firm, led us to make a special investigation of the many wonderful fine designs produced by this enterprising firm for the present season's trade. The particular designs published in the catalogue struck us as a new phase of inventive beauty, and we were not long in discovering that the trade had to deal with an

alert, aggressive producer of wall-papers, which for richness of composition and beauty of coloring are the equal of anything that has been produced by the older firms. The products as a whole, for their exceptional artistic vigor and beauty, place the firm in the front rank of modern decorators.

We are certainly living in an age in which domestic art of every kind is undergoing a magnificent Renaissance, and as it was discovered centuries ago that it enriched Europe to give beauty its rightful place in its manufactured products, so to-day it is being rediscovered that to join beauty to utility in the productions of our western republic is the surest road to fortune as well as mental delight.

The firm whose productions are under consideration already possesses a well-established reputation as a leading exponent of the paper-stainer's art. They have this year added to their most extensive and satisfactory exhibit a complete line of Specials, which, for originality of composition, delicacy of color treatment, and artistic skill in manipulation, is a vast improvement on all of the firm's former productions.

SPECIALS.

To enumerate the great variety of patterns manufactured in this line would be an endless task, and we must therefore content ourselves with mentioning a few of the more noteworthy examples in proof of the high quality of the line in its entirety. These goods are twenty-two inches wide, and the combinations of wall, frieze and ceiling include a valuable innovation in the line, in the shape of one and two-band borders which in many cases is calculated to fill what has long been an aching void in the trade. When it is considered that the majority of modern rooms are not much over nine feet in height, and that the casing of windows and doors reaches to within a few inches of the ceiling, it will be admitted that the use of wide borders is prohibited by the ignorance, or carelessness, or parsimony of owners and architects. There is a beautiful reproduction of an Adams design that struck us as being a model of successful manipulation in producing a subtle beauty in this attractive style. There is a one and two-inch band-blended border in the composition, and the example in Boston yellow is a winsome effect. The lace stripe for parlor decoration produced in heliotrope and silver will give joy to many a feminine heart. Other patterns exhibit delicate silk and satin stripes, the lace-embossing being very effective.

One of the masterpieces of the line is The American Beauty Rose, with crown frieze and frescoed ceiling decoration, of which we give an illustration. As it will be seen, the rose, which is naturalistic in treatment, is arranged in stripes alternating with a large conventional stripe of ribbon and scroll, the crown frieze weaves two together at the top, and the ceiling introduces a novel feature in wall paper decoration in the form of a wreath, leaving the central outside margin plain-tinted paper of the color of the side-wall ground. The ceiling can be varied by introducing another tone inside the wreath for the entire centre of the ceiling, as, for instance, a very delicate shade of green and pink, this giving the ceiling a very decorative effect.

The English Poppy design is a bold and brilliant production, and will certainly enrich an apartment to an extraordinary degree. The frieze brings the decoration to an admirable finish, and this appreciated method of decoration,